

A
FAMILIAR TREATISE
ON
DRAWING, FOR YOUTH.

BEING AN ELEMENTARY INTRODUCTION TO
THE FINE ARTS,
DESIGNED FOR THE
INSTRUCTION OF YOUNG PERSONS
WHOSE GENIUS LEADS THEM TO STUDY THIS ELEGANT
AND USEFUL BRANCH OF EDUCATION.

BY CHARLES TAYLOR.

ILLUSTRATED BY THIRTY-THREE ENGRAVINGS,

FROM THE DESIGNS OF

BARTOLOZZI, R.

BROWN, A.

CIBRIANI, R.A.

DE MARTEAU

GERARD LAIS

LE BRUN.

LE CLERC.

MORTIMER, R.A.

PAYE, F.S.A.

POUSSIN.

NOLETOM.

VANDYKE.

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ROSSI-CASSIGOLI

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1815.

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DRAWING, FOR YOUTH.

SO general is the study of the imitative arts, that it is needless to apologise for adding another elementary work to the number already in circulation. It is hoped that the present attempt will be found acceptable, as offering a desirable medium between the very expensive essays on the Fine Arts on the one hand, and the inferior, confined examples on the contrary. Yet, while we set aside comparison with those costly originals, as to their extent, we would not shrink from the most scrutinising criticism as to the real and intrinsic merit of the examples here presented to the student: so that while thus a basis is offered, on which a superstructure of excellence may be founded, these specimens, selected from the highest authorities, will guarantee the youthful mind from that vitiated taste which inferior originals inevitably tend to produce.

The mind naturally prefers *immediate facility* in all its enterprizes; seldom considering whether those paths which are easiest to commence are most useful to continue. In the present instance, perhaps Flowers or Landscapes would be preferred by the juvenile practitioner; but the very circumstance which renders them *apparently* preferable produces the *real* unaptness: namely, that defects of representation in the leaf of a flower, or branch of a tree, are not betrayed so instantly to the unpractised eye, as is a want of expression in a countenance, or of accuracy in the proportions of a figure. When these latter subjects are overcome, and they require no more study to vanquish than the others, then inferior subjects, as inani-

mate studies always appear, are deprived of every difficulty.

We shall not now detain our young friends with a catalogue of the various materials which the study requires, or of those marks which denote excellence in their quality : this necessary information will be found in a subsequent page of the treatise. (p. 14.)

ADVISED COURSE OF STUDY.

THIS division will be most properly commenced, by warning the reader against those bad habits, which when once acquired, usually maintain their dominion, in spite of all endeavours to shake them off. Instead of a stiff, formal, cramped, unhealthy, ungraceful position, let the attitude be easy, disengaged, free, unconstrained, and upright. Avoid stooping, or pressing against the table on which you draw, as injurious to health. The student will not find his progress facilitated by those contortions of countenance, which sometimes accompany every outline of the unready hand. Perhaps the usual position of the hand in writing is the easiest and best for the pencil and the crayon; except, indeed, that the tip of the little finger should be studiously carried free of the paper, as otherwise it might injure the design; the point also should be further from the fingers, as giving a greater command and conducing to a bolder effect. The utmost neatness must be inculcated at all times; as, whatever may be natural talents, or excellence of instruction, a slovenly and smeared piece is disgraceful and disgusting.

The subject to be copied should be placed at an easy distance from the eye, so that the whole may be taken in at a glance. Before it is commenced, accurately study it; if large and multifarious, notice the

different proportions of the divisions into which you can arrange it; mark in your own mind the centre of the whole; from this trace imaginary lines to the corners, the sides, and from one object to another, on which to calculate the relative dimensions and distances of prominent parts or objects. Let these various mental measurements be indicated on your paper by very faint touches, and when you have thus planned the whole, your progress will be satisfactory in proportion to the accuracy of these temporary preliminaries. The student must rigorously avoid relying on the SQUARE, the RULE, or the COMPASSES; these seducing and dangerous helps must be banished from all study, except of Perspective or Architecture. "*The Compasses must be in the Eye; not in the Hand.*"

From these general observations we proceed to the series of examples.

PLATES I. AND II. *Eyes (at large.)*

Commence with the second figure of this Plate. The eye seen in front is divided into three parts, the centre one of which is the size of the sight. Copy the outlines *only*, accurately.

From this proceed to the third example on the second Plate. The eye in profile is half the dimensions of the eye in front.

When the student has copied these outlines, he will find it a very profitable exercise to lay aside his original, and, from memory alone, produce as nearly as possible a copy of the object he has just studied; afterwards, compare this production of the memory with the original, correct it where requisite, and notice that particular failing which may be the most apparent. This useful exercise will speedily produce an accuracy of observation, and a facility of *handling* (or command of the pencil), otherwise unattainable.

When these outlines have been rendered familiar, then, and not till then, proceed to shade. Do not finish any part at once, touch lightly every part in succession, and gradually work the whole up to the tone of colour presented in the original. This mode of procedure must be attended to in the subsequent lessons.

It is not advisable to study too long at first; a single example, scrupulously attended to, may suffice for a morning, or an afternoon. Hurrying from one subject to another retards proficiency rather than accelerates it.

The order of studying the other examples on these two plates is left to the young artist's taste; always remembering, that one example must be vanquished before another is undertaken.

PLATE III. *Noses (at large).*

The nose at its base, seen in front, is about the width of the eye. The directions given on the subjects of the former plates are applicable to the present, and, if attended to, will supersede any further explanation.

PLATE IV. *Noses (at large).*

These are more advanced studies relative to the same subject. The proportions must be calculated by the eye, without the helps afforded in the former plate.

PLATE V. *Mouths (at large).*

The mouth in front is about an eye and a quarter; in profile nearly half the dimensions of the same when seen in front.

PLATE VI. *Mouths (at large).*

An example of bearded mouths, and also of the relative proportions and situation of the nose and mouth.

PLATE VII. *Ear (at large).*

The width of the ear as shewn, is equal to half its

height. Its height is about one quarter of the head, as the future examples demonstrate.

PLATE VIII. Ears (at large).

Additional studies of the same subject.

Having thus grounded himself in these preliminary studies of the

—————“ Human face divine,”

the Pupil may proceed to unite those traits into a complete face; practically recapitulating the cautions and directions already insisted on.

PLATE IX. Principles of Drawing Heads.

THE importance of the Lesson now under the student's notice is so absolutely indispensable, that too much labour cannot be bestowed in acquiring a thorough acquaintance with the principles of these examples, and the greatest facility and correctness in the practice.

Let the student first form an oval similar to the example; this he will find no very easy task, and many trials will be requisite before he can produce a copy whose two sides shall be exactly correspondent. He may vary the mode of producing this effect, by sometimes copying the strait lines of the figure, and then circumscribing the exterior oval.

The line AA is crossed at equal distances by the lines BB, CC. The line BB is again divided into five parts: in the second and fourth divisions the eyes are placed; the same lines which mark the length of the nose designate also the ears; another equal division added under A shews the length of the neck. The student is now in possession of the principles, on which the Head is designed in every possible position; and the subsequent instructions and examples are merely modifications of that now before

him. Before he proceeds further, he may amuse himself by the following experiment. Take an egg, which is of the shape of the human head so nearly as to allow of its adaptation to this purpose, draw on it the line AA ; cross it by BB , CC ; divide BB by the lines for the eyes, &c. and mark the features as in the example under consideration: here we have a front face. Incline the egg a small matter to the right or left, or leaning forwards or backwards, and immediately the lines formerly strait, now assume the appearance of becoming curves, carrying with them the features which were traced on them. The following Lessons will apply the use of this experiment more explicitly and distinctly than any explanation can accomplish.

The student will notice that it is not our intention to confine him to mathematical rules in the construction of a *Head*, as if it were merely a geometrical problem; but to furnish those general ideas which may facilitate his progress, and diminish some difficulties which the commencement of every new undertaking invariably possesses.

PLATE X. *Three-quarters Face.*

The observations relative to the last example are equally applicable to this; we therefore shall not reiterate them, but again inculcate a former observation, namely, not to proceed to a new subject, until the former one is thoroughly understood and accurately practised.

PLATE XI. *Head looking down.*

The example of the egg has already shewn the curvature of the elementary lines in every direction: this presents them strongly curved downwards, yet always governing the features which they originally influenced.

PLATE XII. *Head looking up.*

The same observations apply in this example, and the tendency of the circles upwards is already well understood by our young artist.

PLATES XIII. AND XIV. *Heads.*

These Plates will be found of service as a recapitulation of the preceding remarks. They have been already fully explained by our observations on the larger subjects.

These studies should be copied fully the size of our former examples; and the student will experience the great utility of strict attention to the rules already laid down, in the facility produced by an accurate attention to those directions.

PLATE XIII. *Heads.*

No. 1. Rudiments of the countenance.

No. 2. The same, with the situation of the features indicated.

No. 3. Face turned sideways, so that as much as one cheek gains the opposite loses: the relative distances of the features on the upright line remain unaltered.

No. 4. This is No. 3 advanced to a more finished state.

Nos. 5 and 6. Profile.

PLATE XIV. *Heads.*

No. 1. The Head inclined downwards and sideways. *All* the systematic lines are thereby altered.

No. 2. The features placed on the lines. The learner will observe that the same lines are indicated by the same letters A, B, C, &c. in all these examples.

No. 3. The Head inclined upward: all the curves are upward also.

No. 4. The face more complete. As by the downward inclination of Nos. 1 and 2 the forehead was

increased and the chin diminished, so in Nos. 3 and 4 the contrary of course takes place.

Nos. 5 and 6 exhibit the mode adopted by some artists for drawing a profile, and for determining the position of the ear by means of an equilateral triangle.

No. 5. Profile looking down. One side of the triangle is divided into three parts: the lower point indicates the chin, the upper point the forehead, the third angle fixes the ear.

No. 6. The same principles exemplified in a different direction.

The foregoing examples sufficiently demonstrate the principles of designing the head in any variation of position: every motion of the countenance may be referred to one or other of these or is compounded of them, and may be easily imagined from these initiatory representations.

OUR Pupil probably thinks that already a sufficient portion of time and application has been bestowed on commencing. It will therefore be no unpleasant tidings to inform him that the subsequent Lessons are of a more interesting and ornamental character; but let him rest assured, that proficiency in them will be exactly proportionate to the accuracy of his previous studies.

PLATES XV. AND XVI. *Character (of Childhood.)*

In childhood, the circle predominates instead of the oval; but by this time it will be sufficient to place these examples before the Student, and the requisite directions will immediately present themselves.

PLATE XVII. *Childhood and Manhood.*

PLATE XVIII. *Youth and Age.*

The progress of life, from the plumpness of infancy to the wrinkles of age.

PLATE XIX.

Liveliness, cheerfulness, and attention, influenced by a degree of surprise mingled with admiration.

PLATE XX.

Respect, veneration, and admiration, expressed not merely by the features, but by the position of the hand pressed on the bosom.

PLATE XXI. *Hands in various positions.*PLATE XXII. *Arms.*

These should be copied much larger than the originals.

PLATE XXIII. *Proportions of the Figure from actual Measurement.*

We now advance a step further, and unite into one figure those members which hitherto have been separately studied.

The figures marked down the side line I. II. III. &c. are each equal to a HEAD; it appears therefore, that a well-proportioned mature figure contains between seven and eight heads. The letters A. B. C. D. indicate the general divisions of the figure.

There is no necessity here for an extended critique on the different proportions to be observed in designing the figure, as this Plate at once teaches the eye more than the most elaborate disquisition would be capable of explaining.

Let the student copy these designs, first with, then without the assistance of these subsidiary helps, and afterwards, by means of correct measurement, detect those inaccuracies which otherwise would have escaped unperceived.

PLATE XXIV. *Attitudes of the Figure.*

After the figure in a state of rest, we now proceed to attitude and action; premising that the following

examples should be copied considerably larger than they are here presented.

No. 1. A figure gently inclining his weight to one side.

No. 2. A man looking at his heels, thus producing a compound movement which affects all parts of the frame: his knees are bent forwards, his neck sideways, and every member more or less displaced. The line drawn down this figure shews, that as much of his body as is thrown off the perpendicular on one side of the line must be compensated by an equal weight thrown on the other side, to counterpoise it, as otherwise he would inevitably fall.

No. 3. The arms of this figure are thrown back as far as it is possible without force.

No. 4. In this example of a man carrying a load, and continuing a progressive motion, we must observe, that the greater proportion of the weight of the figure and load is in *advance* of the perpendicular, and his progress compensates the deficiency; for if the combined weight were equally divided, the figure would remain stationary, and he effects his progress by alternately losing and regaining his equilibrium.

PLATE XXV. *Attitudes of the Figure.*

No. 1. The extension of the arm is here compensated by the proportionate weight thrown on the other side of the body, on the same principle as is already explained in No. 2, Plate xxiii.

No. 2. A less exertion, compensated of course by a less counterpoise.

No. 3. A figure in which the perpendicular falls between the feet: consequently it is at rest.

No. 4. The additional instance of equipoise. We take this opportunity of remarking, that all figures

may vary their position by managing the impulse of the feet, so that a person, by throwing the weight of his frame on his toes, or his heels, may materially alter his balance without exerting any other equiponderating power. This the student can readily and easily effect by his own attitude.

PLATE XXVI. *Attitudes of the Figure.*

No. 1. A violent exertion to throw a javelin. In proportion to the extent of the impetus, as influenced by a greater or less inclination of the figure, will be the effect produced on the missile.

No. 2. A similar, but a less violent exertion.

No. 3. Pushing; that is, by means of throwing the weight of the body beyond the perpendicular, *towards* the object pushed.

No. 4. Pulling, or throwing the weight of the body beyond the perpendicular, *away from* the object pulled; consequently the eye instantly perceives, that if the object were suddenly and unexpectedly removed, the Pusher would fall *forwards*, and the Puller would fall *backwards*: the effect of their exertions is consequently according to the degree of inclination beyond the perpendicular line.

PLATE XXVII. *Attitudes of the Figure.*

No. 1. A man walking against a very high wind, so that his position is a combination of (1.) his own motion, (2.) his own attitude, as removed out of the perpendicular, and (3.) the weight, effect, or resistance of the element against which he strives: this he counterbalances by throwing a greater portion of his figure forwards than he could do safely if he walked unopposed. Running is produced by a still greater forward inclination of the figure.

No. 2. Hercules. The whole air of this spirited figure indicates active exertion.

No. 3. Hercules strangling Antæus. In this group, the principles of combined movement are manifestly exemplified. Hercules must not only balance his own weight, but also that of his antagonist, combined with his own. See the observations on No. 2 and No. 4, Plate xxiv.; No. 4, Plate xxv.; No. 1, and 2, Plate xxvi.

Directions as to the management of Drapery are needless. If the artist is only a copyist, his original furnishes him with all that is necessary; if he designs, then an attentive observation of daily appearances is alone sufficient to guide him.

PLATES XXVIII. TO XXXIII.

We now dismiss our Pupil, with our best wishes for his success in the future course of his study, and leave to his own taste the order in which he chuses to practise the amusing and interesting examples remaining for his pencil; and if he has, perhaps more than once, felt inclined to accuse our directions of prolixity, or our injunctions of unnecessary strictness, he ere long will experience such facility and accuracy as will amply compensate for his former docility and self-control.

THE MATERIALS USED IN PRACTICE.

THESE are Pens, Black-lead Pencils, Camel's-hair Pencils, Indian Ink, Indian Rubber, White, Red, and Black Chalks. For PERSPECTIVE and ARCHITECTURE a T or an L Square, a Parallel Ruler, and Compasses, are requisite; but should be used in no other department of Art, except sometimes, perhaps, as graduating scales to verify the accuracy, or detect the errors which the hand may have been betrayed

into ; and even then a slip of paper will be adequately correct for all permissible purposes.

Pens need no description ; the crow-quill pen may be preferable under some circumstances, but the student is fully able to chuse for himself.

Black-lead Pencils are very important, as the deceptions which unprincipled makers practise can only be detected by use ; the respectability of the maker's name therefore is generally a guarantee for the quality of the article. According to the work intended, they are soft, middling hard, double hard, and triple hard, marked H. HH. HHH. These latter sorts are useful to architectural draughtsmen ; but where the object intended by the beginner is accuracy of outline, which must be obtained by frequent obliteration, less hard lead is preferable.

Camel's-hair Pencils, where the object is tinted with Indian Ink, or other colours, should, when moistened and drawn between the lips, present a point with a true and regular termination ; where they split into several parcels, or shew some hairs longer than the others, they are of inferior quality.

Indian Ink is a very valuable composition, imported, when genuine, from China. It is impossible to tell the real quality of a stick of ink until the outside is used, as the manufacturers sometimes coat a stick of worthless, hard, gritty ink, with a layer of fine ink. The smell is generally attended to as a criterion, the best ink being usually scented with the best musk. It is used by rubbing it with a little water on any convenient substance ; a common plate or saucer will do, when more appropriate conveniences are wanting. When good, this colour works extremely *smooth*. In using this, or indeed any other water-colour, the student must remember that a lighter

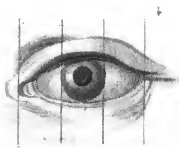
shade may always be darkened by an addition of colour; but if laid on of too deep a tone, it cannot be lightened. Proceed therefore carefully from a weak wash or tint to a darker, until the force and spirit originally intended is gradually obtained.

Indian Rubber needs no description. *White, Red, and Black Chalks*, are fossil substances, easily procurable at every colour-shop; they are sometimes too hard, at other times too soft, but the student will soon be able to judge for himself, as experience will dictate far more rapidly than precept. For the qualities of *Colours* of various descriptions, the respectability of the vendor is the only surety.

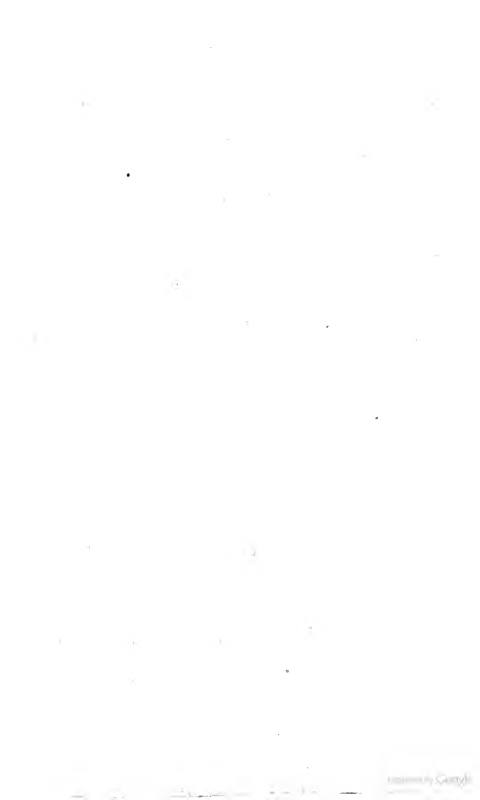
A great variety of *Paper* is used in the Arts. For Indian Ink and Colours a smooth hard Paper is requisite; for Chalks there are many sorts, from very smooth to very rough, and of various colours; blue, grey, drab, or brown. In these latter sorts the colour of the paper forms the middle tint of the subject, which is shadowed by black chalk, and heightened by white.

Our reader will observe, that the examples in this Essay need no expensive preparation: Black-lead Pencils for an accurate outline, Chalk for some, and a Pen and Indian Ink for others, are all the materials requisite.

DRAWING Plate I.



EYES at LARGE.



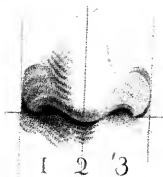
DRAWING Plate II.



EYES at LARGE.

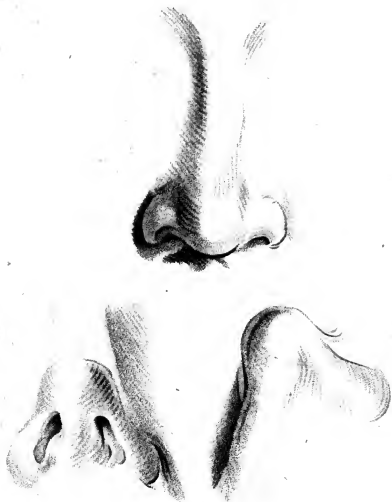


DRAWING Plate III



NOSES at LARGE.

DRAWING Plate IV



NOSES at LARGE.

DRAWING Plate V.



MOUTHS at LARGE.



DRAWING Plate VI.



MOUTHS at LARGE.



DRAWING Plate VII.



EARS at LARGE.

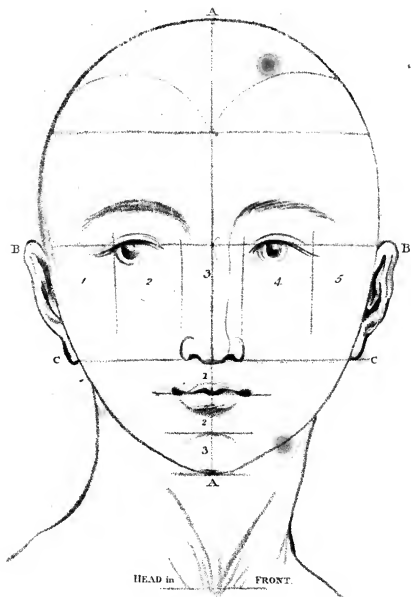
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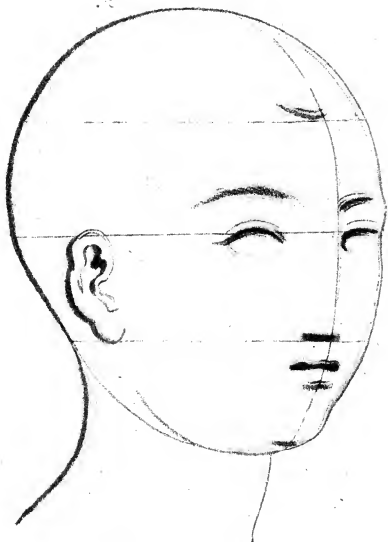
Plate VIII.



EARS at LARGE.







THREE-QUARTERS FACE.





HEAD LOOKING DOWN

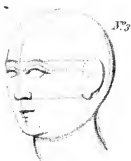


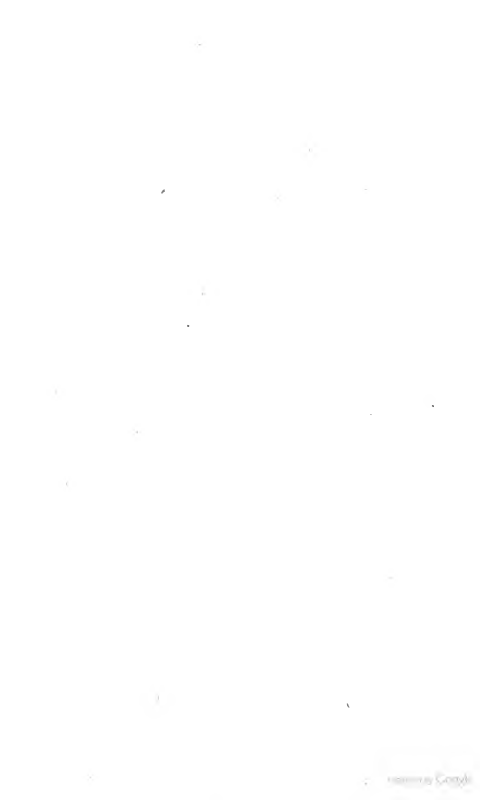


HEAD LOOKING UP.

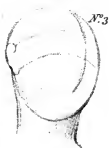


DRAWING Plate XIII.

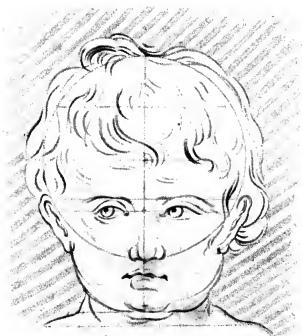


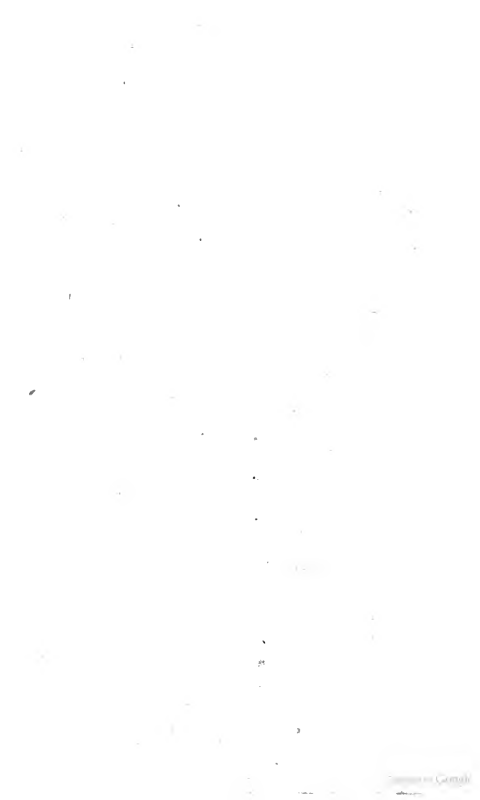


DRAWING. Plate XIV.

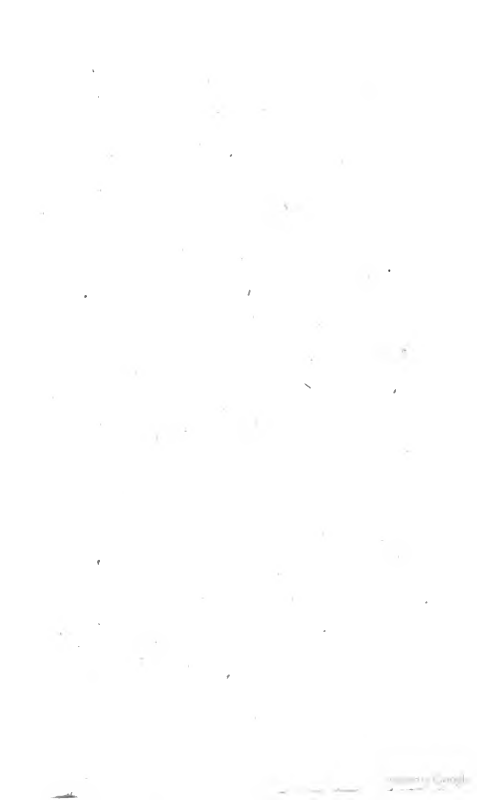










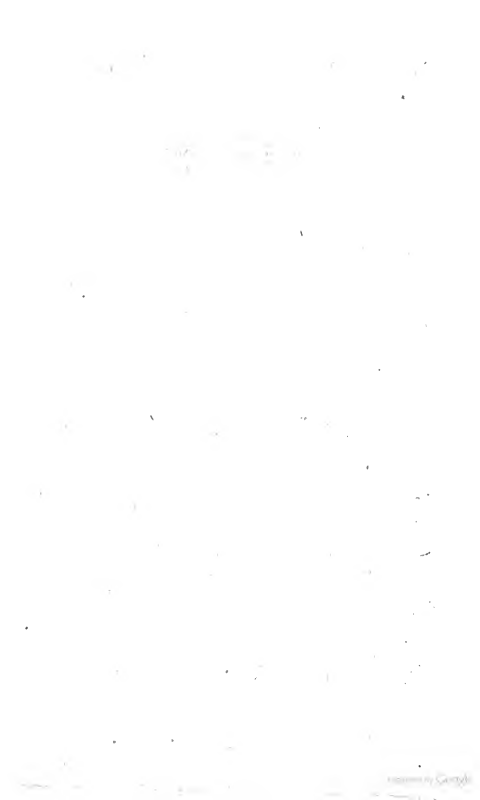


DRAWING Plate XVII



N°1.

N°3

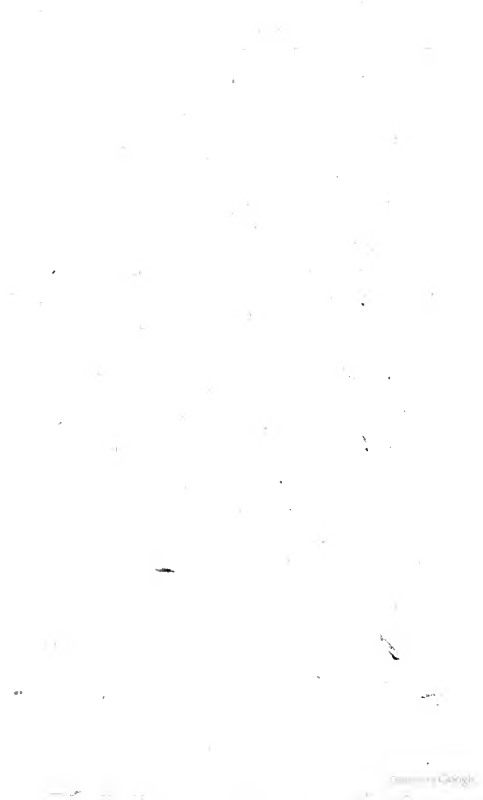


DRAWING Plate XVIII



N^o 4.

N^o 2



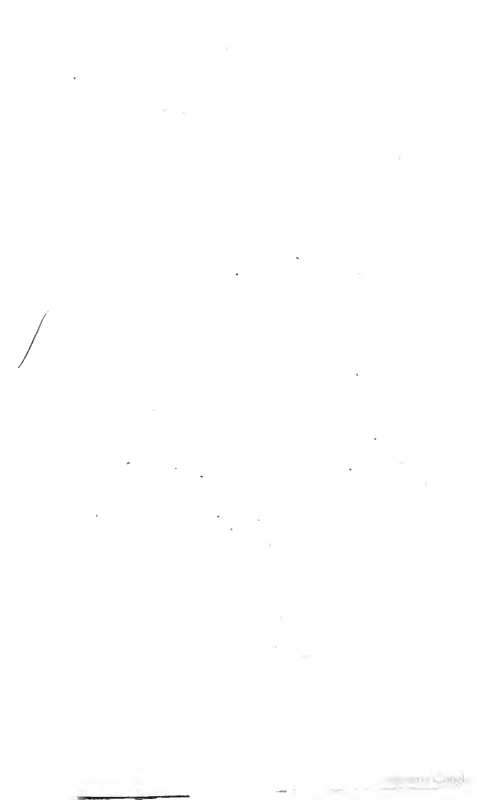
DRAWING. Plate XIX.



DRAWING Plate XX

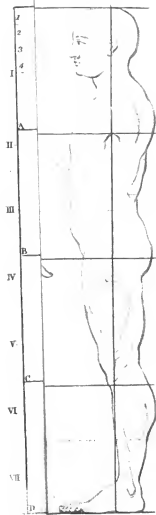


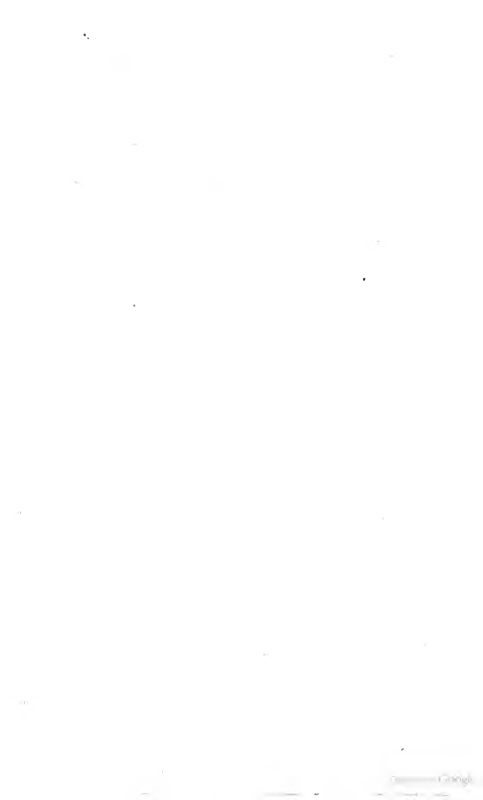






DRAWING. Plate XXIII

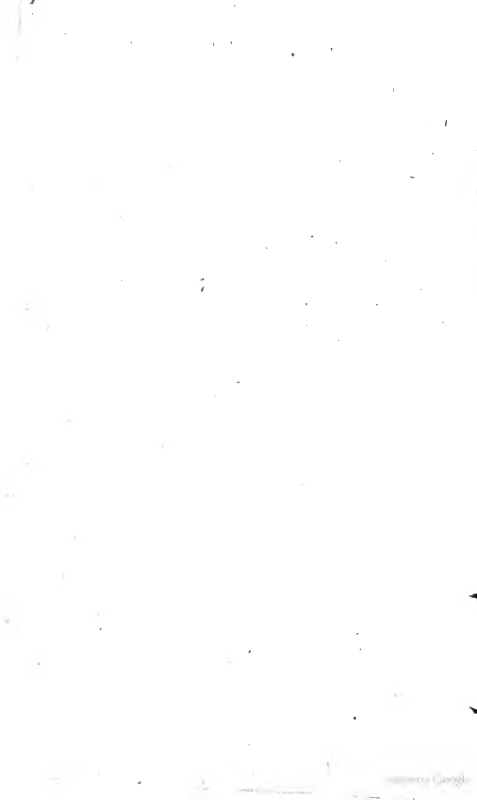






ATTITUDES of the FIGURE.







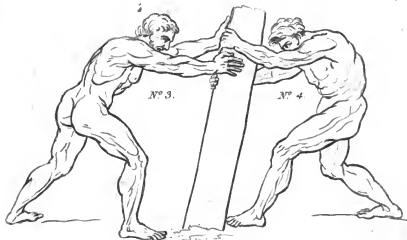
ATTITUDES of the FIGURE.







ATTITUDES of the FIGURE.







DRAWING, 171 XXVII

ATTITUDES of the FIGURE.

















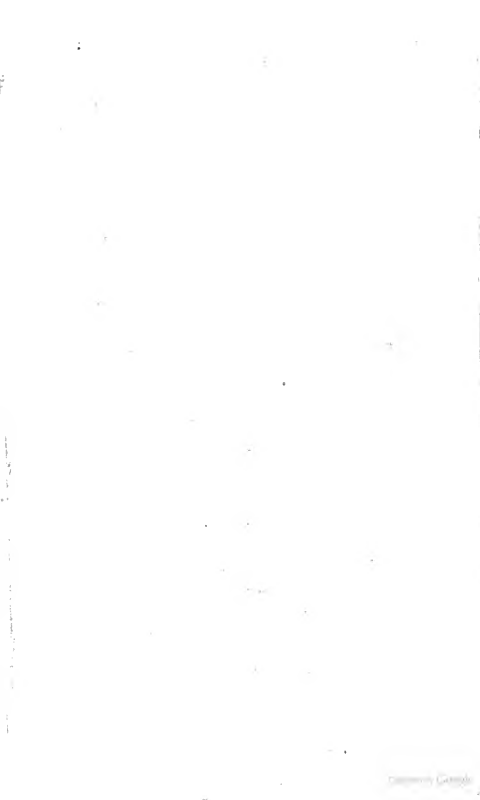


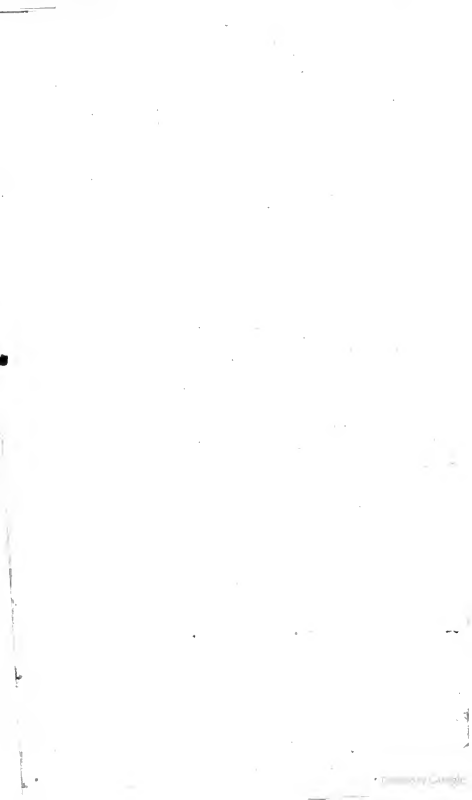




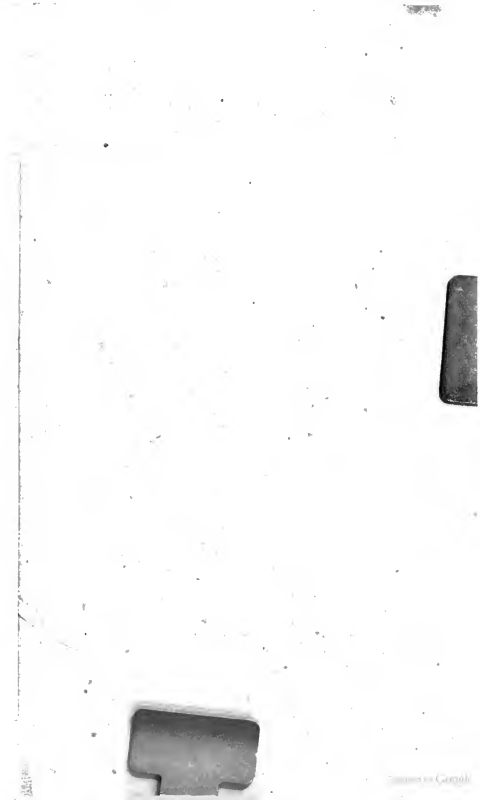


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